

Office Memorandum • UNITED STATES GOVERNMENT

Re: Letter to Director 12/16/56.

There is enclosed for the FBI Laboratory the original and one photocopy of a letter handwritten in ink dated 12/16/56, addressed to "Tom Guedel" and signed "T. G. G. & C. S. L." The signatures are enclosed for the FBI.

The letter was received by the Fox Mail Department, Fox Film Corp., and turned over to a publicist, Mrs. Alice Guedel, who is connected to the John Guedel Productions, Hollywood, California, which firm produces the Guedel Movie Shows. It was subsequently sent to the Legal Department, Inc., Hollywood, California. The cover letter forwarded along the letter from the John Guedel Productions to NBC indicated that the envelope for the letter had been lost.

The FBI Laboratory is requested to search the letter through the anonymous letter file and to determine what writing was taken out above the date on the letter. No fingerprint examination is requested because of the countless number of individuals who handled the letter prior to receipt by this office. The letter should be forwarded to New York after examination.

Indicate as the letter was mailed and received in New York, New York to being designated as office of origin and is requested to present the letter to the USA in New York.

Los Angeles will make further inquiry at John Guedel Productions in an effort to locate the missing envelope.

RECOMM'D-20

EX-172

1-4-3  
DEC 31 1956

- 1 - Akron (Enc. 2) (REGISTERED)  
2 - New York (Enc. 2) (REGISTERED)  
3 - Los Angeles

VLB:rlw  
(5) 9-31463-2

BEST COPY AVAILABLE

Received at FBI Lab

Specimen Date Recd

EC LAB FILE

Re: ERG# 1 Grounds Marx-Victim  
Examination

File # Lab. # D-243723 AX

Examination requested by: SAC, Los Angeles (9-000)

Date of reference communication: 12/24/56 Date received: 12/31/56

Examination requested: [REDACTED]

Examination by: [REDACTED]

Means of Examination:

JAN b7c

Q1 One folded sheet of white lined paper bearing handwriting  
beginning "12/7/56. Dear Grochob; A long time...." and  
ending "Your devoted fans. B.B., J.H.A. —".

RETURN EVIDENCE

CC: New York

163-2

11 Dec

FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE

Laboratory Work Sheet

File No. 202

Re U.S. vs GROUCHO MARX-Victim  
Distortion

File # 9-31463  
Lab. # D-243723 AX

9-1947

Examination requested by: SAC, Los Angeles

Date of reference communication: 12/26/56

Date received: 12/31/56

Examination requested: Document

1/4/57

Result of Examination:

Q, noted R.H. added

Off for above date to, will not last.

Line may have been "Bklyn 24 NY"

Specimens submitted for examination

11 One folded sheet of white lined paper bearing handwriting  
beginning "12/7/56. Dear Groucho, A long time ago" and  
ending "Your devoted fan. B.S. P. J.A."

RETURN EVID.....

CC: New York

SEARCHED ✓ INDEXED ✓ SERIALIZED ✓ FILED ✓

Other markings on date

12-2

BKLYN 24 NY

Jan 23-1957

FBI

Date: 12/26/56

To transmit the following message via AIR MAIL

(Priority or method of delivery)

Mr. [REDACTED], Mr.

Mr. [REDACTED], Los Angeles (C-200)

AIR MAIL

14

Mr. Tolson  
Mr. Nichols  
Mr. Boardman  
Mr. Behrman  
Mr. Egan  
Mr. Felt  
Mr. Glavin  
Mr. Tamm  
Mr. Tracy  
Mr. Edwards  
Tele. Room  
Mr. Higgin  
Wingman

"Thousands of vital protests poured in but only the message from the Brooklyn 'nut' and a similar one to the NBC network were death threats."

b7c b7e Production Staff member, John Gutfel Productions, Hollywood, Calif., advised that the letter in question was sent from Brooklyn to NBC, New York; was forwarded by NBC fan mail to the publicity firm Batten, Barton, Durstine & Osborne. They in turn sent it to their LA office and [REDACTED] representative of the LA office of that firm, furnished the letter to [REDACTED] who displayed it to various staff members of John Gutfel Productions, which firm produces the GROUCHO MARX show. The letter was received by [REDACTED] on 12/19/56 and was ultimately seen by the Legal Dept., NBC, Hollywood. [REDACTED] advised that GROUCHO MARX has never seen the letter and probably has no knowledge of it. [REDACTED]

Bureau RECORDED-79 SE 45 2 DEC 29 1956

- New York

- Los Angeles

Mr. [REDACTED]

Approved: Mr. [REDACTED]

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58-108

b7c  
L-4020  
[REDACTED] NBC Legal Dept., furnished the letter to this date. He exhibited a cover letter from [REDACTED] John Guedel Productions, which indicated that the envelope for the letter had been lost. [REDACTED] cover letter further indicated that NBC in NY had previously received a post card, evidently from the same source, which was threatening in nature. It had been disregarded and presumably destroyed or considered to be a childish prank. The letter, which is handwritten in English and which bears the date 12/7/36, is quoted as follows:

"Dear Grouch,

"A long time ago we wrote you asking you to come to India to play Prokay, for what you could get him, but you never did. Now we do want you if you can come. You won't say such things again.

"We are still here and have not yet got a new address. We are still here and have not yet got a new address. We are still here and have not yet got a new address. We are still here and have not yet got a new address. We are still here and have not yet got a new address.

"I don't think if you go you will be welcome at all but if you do, don't think we are ungrateful because we aren't. We have everything we need. That's the reason I wrote to you. You are welcome to come to India.

"If you know what's good for you, you would give yourself protections.

"We doubt you have already received the postcard on this letter to B-klyn., but we want you to know that we also have friends in Hollywood, that watch you day and night.

"In case you forgot what the picture we drew for you looks like, here it is again.

"Thank you.

"So long for now.

| "See you real soon, six feet below.

"Your devoted fans

"B., S., P., J., & A."

Q1462-1

The letter contained a crude drawing of a dagger pointed toward an undistinguishable object which is labeled (The Grouch).

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- 5-24.

b7C

[REDACTED] stated that he had advised [REDACTED] of John Gundel Productions that he felt the letter would be of no value to the FBI because the envelope was lost and because there was no name or address furnished.

Original letter and photostat being furnished to FBI Laboratory 12/27/76. Photostats being furnished to NY. FHC report being submitted.

WALSON

Original Report

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01-104-1

## FEDERAL BUREAU OF INVESTIGATION

NEW YORK

NEW YORK

43-18,24,31,2/28,247?

SUBJECT: JULIUS E. MARX,  
and Ethel M. MARX - VICTIM

NUMBER OF CASE

67C

CHARACTER OF CASE

EXTORTION

Case originated with SA CHARLES STEWART, New York, who advised that he received a letter containing a threat from a man purporting to be Julius E. Marx, threatening to kill him if he did not meet with him at a certain place.

The title of this case is heretofore changed to reflect the name of JULIUS E. MARX which is the true name of the victim.

On January 3, 1957, SA [REDACTED] discussed this case with Assistant United States Attorney CHARLES STEWART, Eastern District of New York, at which time he advised that the letter contains a threat and is

SPECIAL AGENT  
IN CHARGE

DO NOT WRITE IN SPACES BELOW

- 1-Bureau (9-31463)  
 1-Los Angeles (9-1947) (Info)  
 1-USA, NYNY  
 1-New York (9-2400)

9-31463-5

EX-166

1-4 1957

9-31463-5  
 71 MAR 12 1957

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a violation of the Extortion Statute. He added, however, that the envelope which contained the extortion letter must be located to prove that the letter actually traveled through the United States mails. He added without the envelope he would not consider authorizing prosecution even if the identity of the sender was known.

Section Company, International Business  
Places, New York, New York  
January 20, 1951  
Dear Sirs:  
Please accept our thanks for your  
kindly letter.  
We are enclosing a copy of the  
McAdam Report.  
Very truly yours,  
John C. Gandy

mail room. National  
Bank of Commerce, New York City, advised that on  
July 1, 1941, they received a threatening letter which  
stated that she forwarded all the mail to the  
Post Office at Newark. The advised this mail is normally  
forwarded to Newark and she does not recall any threatening  
letter received by her department.

[REDACTED] of New York, 379 Madison Avenue, New York City, advised SA [REDACTED] on January 25, 1957, that he is in charge of receiving and forwarding fan mail concerning the Groucho Marx Show. He stated that great volumes of this fan mail is received and, therefore, it is usually unopened when forwarded to Los Angeles. He stated since he has no recollection of having received or read a threatening letter to GROUCHO MARX, the letter was undoubtedly forwarded to Los Angeles unopened.

By letter dated January 10, 1957, the FBI Laboratory advised the original extortion letter was searched through the Anonymous Letter File without affecting an identification. The obliterated writing above the date of the extortion letter was too well obliterated to determine the original writing.

9 - 31463

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~~SECRET~~

The following transcription of the victim was  
dictated by SA [redacted], Los Angeles office, 67C.  
from [redacted] New Model Productions, 67C,  
Hollywood Boulevard, Los Angeles, California, on  
13, 1971.

- 6 -  
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[REDACTED]

A copy of this report is being furnished to  
the [REDACTED] Bureau since the investigation was  
conducted by [REDACTED] and [REDACTED].

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-31463-5

ADMINISTRATIVE PAGE

Page 1

V31/5T

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*[Large signature over the page]*

FROM: DIRECTOR, FBI  
TO: [REDACTED]

**TOE**  **THE TOE**

1

~~SAC. NEW YORK (9-2400)~~

*Director, FBI*

**MISSING GROUNDS  
VICTIM IDENTIFIED  
AS LUCILLE YAN**

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9-31463 - 4

MAY 1 1957

3-Bureau  
2-Los Angeles (9-1947)  
1-New York (9-2400)

RECORDUCL - 39

www.wc0 (#6-c)

(7)

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100

**FEDERAL BUREAU OF INVESTIGATION**

[REDACTED] b7c  
CHARACTER OF CASE

EXHIBIT/COPY

b7c Legal Department, National Broadcasting Company, Hollywood, California, furnished a letter of possible threatening nature, which was addressed to GROUCHO MARX, which was mailed from Brooklyn, New York to National Broadcasting Company, New York. This implies possible intent to locate the individual committing the offense.

The following article appeared in LOOMIS PARSONS of the Los Angeles Examiner on December 26, 1952:

"The death threat letter sent to GROUCHO MARX from ELVIS PRESTON resulted from Brooklyn stating that GROUCHO wouldn't live through the holidays, might seem ridiculous if it weren't such a serious offense to send such a threat through the mails."

OCT 29  
SPECIAL AGENT  
IN CHARGE

DO NOT WRITE IN SPACES BELOW

9-31463-1 RECORDED - 71

29 JAN 29 1957

EX-138

- ① - Bureau  
3 - New York  
(1-YA, SDNY)  
? - Los Angeles (C-1947)

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31463-3

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI and is loaned to you by the FBI; it and its contents are not to be distributed outside your agency.

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What inspired this epistle of hate was an interview MARK had with an English woman on his TV show. He asked her if she had ever heard ELVIS. "Yes," was the answer. "Have you ever seen him?" went on GROUCHO. "No," she replied. Said MARK, "Well, you don't have to see him to hate him." That

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b9C  
representative of the **SHAWNEE** **MARX** **COMPANY** **INC.** **LOS ANGELES**  
regarding their **CONTRACT** **with** **SHAWNEE** **MARX** **COMPANY** **INC.** **LOS ANGELES**  
is to represent **SHAWNEE** **MARX** **COMPANY** **INC.** **LOS ANGELES** **in** **any** **lawsuit**  
which firm demands the services of the **SHAWNEE** **MARX** **COMPANY** **INC.** **LOS ANGELES**  
executed by **SHAWNEE** **MARX** **COMPANY** **INC.** **LOS ANGELES**. The **SHAWNEE** **MARX** **COMPANY** **INC.** **LOS ANGELES**  
sent to the Legal Department, RKO, Hollywood, the following advice  
that **SHAWNEE** **MARX** **COMPANY** **INC.** **LOS ANGELES** has never seen the letter and **SHAWNEE** **MARX** **COMPANY** **INC.** **LOS ANGELES**  
has no knowledge of it.

b7c  
[REDACTED] Legal Department, NBC, Hollywood, California, furnished the letter in question to SA [REDACTED], on December 26, 1956. He exhibited a copy letter from [REDACTED] John Guelz Production, which indicated that the envelope for the letter had been lost. [REDACTED] cover letter further indicated that NBC in New York had previously received a post card, evidently from the same source, which was corroborating in nature. It had been filed and subsequently destroyed or considered to be of little prob. The letter, which is handwritten in English and dated the 21st October 1, 1956, is quoted as follows:

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b7c  
Dear Sir or Madam:  
A long time ago we wrote you asking you to apologize to Miss Presley, for what you said about her, but you never did. Now we're telling you, if you don't apologize you won't see us again Dec. 1956.

You and lots of other things you are the most jealous old know-it-all that has to date known. You are old and you are dead.

See you real soon, six feet below.  
Your devoted fans

B., B., P., J., & L.

b7c [REDACTED] stated that he had advised [REDACTED] of John Guedel Productions that he felt the letter would be of no value to the FBI inasmuch as the envelope was lost and because there was no name or address furnished.

b7c [REDACTED] BBOO, 1690 Vine, Hollywood, California, advised on December 28, 1956, that he cannot recall whether the letter addressed to MARX had an envelope on it. He stated that most of the fan mail

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b7e

Interviewed by FBI and Bureau. Officer is informed in the official  
language that he has at recollection of having seen such an envelope, but stated that it is entirely  
possible that the envelope could have been deposited after  
he was seeing the letter. [REDACTED] stated that he would  
make a search for the envelope, but presumed that it was  
destroyed.

[REDACTED]

was interviewed on [REDACTED] was the first to see the  
Bureau and [REDACTED] and [REDACTED]

HUC -

-31468-8

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ADMINISTRATIVE

Photostat copies of the letter were furnished to the New York office December 27, 1956, and New York has requested to present the letter to the United States Attorney in New York.

ADMINISTRATIVE PAGE

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9-31463-3

FEDERAL BUREAU OF INVESTIGATION  
WASHINGTON, D. C.

January 10, 1957

cc: A.C., Los Angeles

cc: ~~Massachusetts State - Boston~~  
~~in relation~~

Specimens of soil and handwriting were submitted by the Massachusetts State Bureau of Investigation for comparison with specimens taken from the letter found at the scene of the crime. It was determined that the handwriting on the letter was identical with the handwriting on the specimen submitted by the Massachusetts Bureau of Investigation. The handwriting on the letter was identified as having been written by "John G. ...".

The handwritten address on the letter was compared with the address on the specimen submitted by the Massachusetts Bureau of Investigation. The handwriting on the letter was identified as having been written by "John G. ...".

The handwritten address on the letter was compared with the address on the specimen submitted by the Massachusetts Bureau of Investigation. The handwriting on the letter was identified as having been written by "John G. ...".

P - New York Enclosed (1) - Registered Mail

JCC:JAF (6) JAF

64 Jan 10 1957

603-5139483-2

2 Bureau of Justice

U. S. Department of Justice  
Los Angeles, California  
February 1, 1937

Re: R. E. Kline, Child Name;  
Copyright Act  
U. S. File No. 179

In reference to your letter dated February 3, 1937, in the above entitled case where a request is made for the essential elements of the complaint in this matter.

Franklin Johnson, attorney, The South Broadway, Los Angeles, California, has a blood test on September 1, 1936, Grumbe Inc. and James Marx, radio and motion picture entrepreneurs, presented a radio sketch on the R. C. Lyman's Radio Pictures Company Camel Cigarette, and coffee program, at the Music Box Theatre, through Radio Inc., Los Angeles, California, Hollywood outlet for the Central Broadcast System, SupertrHughes announcing, and that said sketch was substantially identical with the radio serial comedy entitled, "The Hollywood Adventures of Mr. Tibble and Mr. Tittle", copyrighted by Garrett Pabian on April 10, 1934, under registration entry and certificate class L-2-29011, and that the Marx brothers were aware of the fact that the sketch presented was copyrighted due to prior negotiation they had with Garrett and George Gruen, authors, during the year 1935 for use of that story in a radio pending program for the Kines Soap Company which failed to materialize.

A report covering investigation in this case is being prepared and will be submitted to the Bureau within the immediate future.

Very truly yours,

V. E. Kline  
Special Agent in Charge

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Special Agent to Congress  
Los Angeles, California

Re: Report of the Special Agent in Charge, Los Angeles, California, concerning the investigation of the bombing of the Los Angeles Times Building, Los Angeles, California, on December 1, 1934.

This report has been submitted to the Director of the Federal Bureau of Investigation, Washington, D. C., for his information. A copy of this report will be furnished to your office in Los Angeles, California, on January 1, 1935.

Report of the Special Agent in Charge, Los Angeles, California, concerning the investigation of the bombing of the Los Angeles Times Building, Los Angeles, California, on December 1, 1934.

**FEDERAL BUREAU OF INVESTIGATION**

**POWER H.D. 3  
THIS GAME CONTAINS RUDE WORDS**

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100 samples. Poly- $\beta$ -hydroxybutyrate was synthesized by the same method.

170

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~~SECRET~~ ~~REF ID: A6512~~

radio station and the following public statement issued:  
"A 500-foot registered 3-watt short wave W. S. A.  
station, frequency 7000 Kc., has been licensed here  
but has not been used as yet. It was first broadcast on  
September 1, 1938, over  
Station K. S. A. J., Los Angeles, California, Pacific  
Coast outlet of the Columbia Broadcasting System,  
and stated purportedly being identical with the  
radio signal now emitted. The daily news  
and the news of the world and the nation, which are  
supplied by United Press, will be, after  
April 10, 1939, taken over by the  
radio station and the W. S. A. 500-foot registered 3-watt  
short wave station. Broadcast by phone that  
station was copyrighted and had been in use since the  
end of 1938, but between the radio and  
the new station during the year of 1938, during  
the course of construction of the new station,  
there were frequent radio calls of consultation  
calls or to check on progress and

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MEMORANDUM:

In investigation is conducted upon information received from ERICLL GRIFFIN, attorney-at-law, 200 South Broadway, Los Angeles, California, telephone Trinity 6-1111, to the effect that on September 1, 1936, between 10:00 and 11:00 noon, radio station KFWB, Hollywood, California, presented a radio sketch on the R. J. Reynolds Tobacco Company's "Candid Camera" nationwide program, at the Hollywood Radio City Theatre, through Station K.B.C., Los Angeles, California, which entitled the Columbia Broadcasting Series Report Radio Advertising, and which was substantially identical with the radio serial comedy entitled, "The Millwood Adventures of Mr. Dibble and Mr. Double", Chapter One, broadcast by Carpentier Studios on April 14, 1936.

In presenting the above information of the 200 Broadcast Radio program, Mr. Griffin further stated that his client Griffin presented the sketch that had been written and copyrighted by George Gruber with the knowledge that it was copyrighted material due to the fact that during 1935 there had been negotiations between the firm of Gruber and the Gruber brothers, Garrett and Carroll, for the use of the copyrighted sketch in a time sharing deal with the R.J. Reynolds Company, proprietors of a radio serial employing the same brothers as principals in a nationwide radio sketch using the Gruber brothers' names and in this same radio sketch program, that said deal fell through, discrediting the Gruber's collaboration with the R.J. Reynolds with regard to the sketch in question but leaving the firm free to use the original copyright of the Gruber brothers in their radio serial.

Mr. Griffin stated that his client is interested in the rights to copyright his radio sketch and asked about changes that brought the radio to be safer that it contained several new men and that the names "Dibble" and "Double" were changed to "Garrett" and "Carroll", the two boys from the radio program mentioned, indicating the changes made, and that the original portion of the radio sketch was taken from the original copyrighted material.

Several newspaper clippings were presented by Griffin showing a statement by the Times Bureau in September 1, 1936, one of which reads as follows: "The Times Bureau in September 1, 1936, has learned that the criticism of the Radio Ads Theater sketch as being based on the story of the 1931 oil panic, may be somewhat erroneous because that the original fiction writers wrote the sketch in 1935 before the oil price fall from Hollywood, California, to Many Oilmen, Texas, which went into the program from principals K.B.C., Los Angeles, K and K.R. Radio studio this will make no basis for the protest in complaint of the radio stations. These allegations are being reviewed by the Los Angeles Police Department."

Garrison Graham, Blackhawk Apartments, Glencoe and Forest Avenue, Hollywood, California, telephone Granite 2-1222, and Garrison Graham, Shelton Apartments, Glencoe Avenue, Hollywood, California, telephone Granite 2-1222, were interviewed at the offices of their brother, Russell Graham, at which time it was ascertained that Garrison and Garrett are radio script writers as well as authors of two novels on prominent Hollywood screen and radio artists entitled, "They People". Agent was advised that Garrison Graham, was writing 1926 1927 on Hollywood, California, together with his brother, Russell Graham, had written a radio serial comedy in 1924 entitled, "The Hollywood Adventures of Mr. Bubble and Mr. Babbie", and that a copy of Chapter One of this manuscript was registered and received on April 20, 1924, at the Copyright Office, Library of Congress, Washington, D. C., certificate of copyright registration entry class Bub. No. 24211, signed by William L. Brown, Acting Register of Copyrights, being issued to Garrison Graham, Whittier, California. A duplicate registration certificate verifying this fact was shown to Agent and same is being retained by Garrison Graham.

The Graham brothers agreed that it was the intention of George to write the double and double story as being fit for the Queen, however no further steps were held in the creation of happy home to be followed. All the time as much trouble came, there being no money and very little time to work over present during which time the Duke of Argyll and Duke of Buccleuch

**BEST COPY AVAILABLE**

to "The War in Novialand" and that the name of the characters were changed but the theme and substance of the story remained the same as originally copyrighted. In addition, the Gruber brothers stated that in order to see the deal through, [REDACTED] Al Rosenberg paid \$10,000 out of his own funds to collaborate with the Gruber brothers on re-writing the manuscript from scratch because Gruber had refused to go through with the deal unless Rosenberg was given consideration; further, that Gruber never did any real work in re-writing the story but left it up to the Gruber brothers entirely.

b7c

During the process of negotiating the Babbie and Babbie story, [REDACTED] Corp's partner at that time was Mr. Mac Givern, with whom he and Gruber, Hollywood, California, had advised telegraphically to [REDACTED] that Gruber Hart and Grice Hart were holding the Babbie Corp company deal up because they wanted \$4000. a week for themselves, the Gruber brothers to be paid over and above that amount by the company. The Babbie Corp Company purportedly met this offer during November, 1934, at which time the Gruber brothers held out for \$5000. a week because they stated received that amount and they considered themselves as being employed as writers, which belief resulted in the Babbie Corp Company canceling all arrangements for a fee. No further re-writing of the Babbie and Babbie story had been done by the Gruber brothers, as well as Al Rosenberg, who had copies of that story in their files. Both Gruber and Grice Gruber were positive in stating that not only the Gruber brothers but Al Rosenberg, as well, were aware that the Babbie and Babbie story was copyrighted and belonged solely to the Gruber brothers and that no publication in fact that story or any part of it had ever been given to the many studios which had approached the Gruber brothers, further that they had heard of no notice of or communication from the two of them of any kind concerning the sale of the story to any studio, in the Great Depression, in particular.

b7c

Further, Gruber and Grice Gruber were asked if Gruber brothers would consider the Babbie and Babbie story as being his original idea, they responded, "No, we don't believe our original idea is the Babbie and Babbie story, according to the elements of the Babbie and Babbie story, Los Angeles, in which Gruber was most responsible for writing of the Babbie and Babbie, writing that the Gruber brothers should go try out the show and that one time if the rights to the show they did already tied up. The Gruber brothers that in 1934, 1935 or 1936, the Gruber brothers were the Gruber brothers, John Gruber, Gracie Gruber, the Babbie and Babbie party, bringing it up to date and then had recorded copies of the song to the Gruber brothers, Babbie and Babbie, appearing on radio stations. The Gruber brothers have denied an acknowledgement of the authorship of the Babbie and Babbie as you can see when we are in contact with the Gruber brothers, the Gruber brothers are the Gruber brothers and the Gruber brothers of the Gruber brothers appearing on radio stations on September 8, 1934, 1935, 1936, 1937 and 1938, Gruber and Grice Gruber stated that the Gruber brothers are the Gruber brothers and the Gruber brothers are the Gruber brothers.

dated and copyrighted on April 10, 1934.

A typewritten copy, purportedly identical with the manuscript copyrighted, entitled: "Curtiss and Garrett Present The Double Dribble Adventures of Mr. Double and Mr. Dibble - A Radio Serial Comedy", was given to the writer by Garrett Gruber and is being forwarded to the United States attorney with his copy of this report.

The manuscript submitted by the Gruber brothers in connection with the broadcast for the Rabb Brothers, based on the Double and Dibble copyrighted story, entitled, "The Three Is Company", was given to the writer and is also being forwarded to the U. S. Attorney with his copy of this report.

A copy of the second writing of the copyrighted manuscript in which the title was changed to reflect the burned show, entitled: "Double and Dibble of Hollywood" was given to the writer. It also is being forwarded to the U. S. Attorney with his copy of this report.

Mr. Russell Gruber subsequently furnished a written statement to the Los Angeles Field Office, which purportedly gave the original transcript used by the three brothers in their show broadcast on the Mutual Service Show on September 1, 1933; in which occasions it is claimed they infringed on the copyright that had been secured by the Gruber brothers. This statement before the original manuscript, when filed date, the original being forwarded to the U. S. Attorney with his copy of this report. It is noted that this transcript was compared with the second copyrighted manuscript, appears to be substantially identical, not only as to the general theme but also in the same order of many lines of the script.

With regard to the California Broadcasters, Inc., Mr. Russell Gruber purifies his previous statement to the effect that the radio company has a general license and agreement to broadcast and receive against any claim arising out of the materials used during the broadcast, money being paid by the broadcasters responsible party for any copyright infringement. In regard to the May 1933 broadcast, Mr. Gruber stated that he had heard about a copyright claim, originating in the office of Charles E. T. Miller, Board of Trade Building, 7th and Hill Streets, Los Angeles, California, attorney for the Gruber brothers, that upon receiving this complaint his law writer, Mr. Thompson, had got something ready for the Mutual Service Broadcast, dictated out by the Gruber brothers' copyrighted story and prepared it up a bit, having it sent to the Rabb brothers for an original copy written by him.

Mr. RONALD GRAHAM stated that he had obtained the transcript  
of the Criminal Copyright Suit proceedings on September 1st, 1950, from Counsel,  
R. William, Esq., of this building, Counsel for GOREE and GOREE BROTHERS, Inc.  
of Los Angeles, California, the attorney for GOREE and GOREE BROTHERS. He further advised that in the civil suit, GOREE and GOREE against three parties,  
et al., Central Television, Inc., Hollywood, California, the GOREE, California,  
Equity No. 1034-C, the defendants in 1947 were submitted as terror that  
certain admissions that the copyrighted manuscript contained, "The Holly-  
wood Adventures of Mr. GOREE and Mrs. GOREE" had been given by the GOREE  
brothers to the Marx brothers and that admissions were made that  
conferences were held between those respective parties, but as a separate  
and distinct affirmative defense, the Marx brothers alleged that  
AL POWERS' rewrite of the copyrighted manuscript had in conjunction  
with the GOREE brothers was not an original manuscript.

[REDACTED] of the KOD 1250 broadcasting station, 2125 2nd  
Los Angeles, California, advised that National Pictures Incorporated now  
has [REDACTED] the local office of the Columbia Broadcasting Company and that  
station K. H. 2, is to longer the Hollywood outlet for the latter opera-  
tions.

[REDACTED]  
[REDACTED] of the Columbia Pictures studios, stated that the  
records of programs originating in the Columbia studios had been  
ferred to E. H. L. SAWYER, the controller of television programs and that  
the manuscripts of these 2000 programs are in storage at the Fox  
City office of the Columbia Broadcasting System, 420 Madison Avenue,  
New York City, under RAY ALLEN, [REDACTED]  
charge of production.

[REDACTED]  
[REDACTED] of the copyrighted motion picture, "The  
Hollywood Adventures of Mr. GOREE and Mrs. GOREE" was produced  
by the Los Angeles Field Division, as well as the manuscript submitted  
to the GOREE Brothers for collaboration with the GOREE brothers  
"The Marxes in Movie Land" and the second manuscript of this copyrighted  
manuscript entitled, "People just don't get it" which was transmitted  
transmitted herewith.

The facts of this case were disclosed with full knowledge of the  
United States Attorney William Woods Tolson and his legal and prosecutive  
staff probably be authorized upon completion of the investigation under  
Title 25, Title 27, C. S. C.

**UNDEVELOPED LINES**

THE WASHINGTON FILM DIVISION is requested to compare the photostated copy of the copyrighted sketch entitled, "The Hollywood Adventures of Mr. Babbie and Mr. Babbie" with the sketch on file in the Library of Congress, Copyright Office, registered under Certificate Entry Class 160 No. 1921, on April 16, 1934, to GARRETT GRAHAM, Bristow, California, and if found to be identical to obtain a certified copy of same for prosecution by counsel.

67C  
THE NEW YORK FILM FIELD DIVISION is requested to contact [REDACTED] in charge of programs, Columbia Broadcasting System, 675 Madison Avenue, and obtain an authentic copy of the manuscript used by the Marx brothers in the broadcast of the General Caravan Show on September 1st, 1934. The name of the program representative of their corporation in Los Angeles, and whom a subpoena can be served on, since the original manuscript used in last night's broadcast, should be obtained.

LOS ANGELES FIELD DIVISION is requested to locate and interview CHICO MARX, GIGI MARX and AL BABBIE, and obtain statements from each of them relative to their participation in and knowledge and use of the copyrighted sketch entitled, "Hollywood Adventures of Mr. Babbie and Mr. Babbie" in the General Caravan Show Broadcast on September 1st, 1934. It being understood that the copyright was held by the Marxes, no negotiations between the MARX Brothers and COLUMBIA RECORDS CO., INC. during the Fall of 1933, for a proposed radio program for the RKO Radio Company. This service may be located through the 104th Street Station, Wilshire City, Calif., or through the propagation agency in Hollywood, Mutual Advertising Co., etc.

LOS ANGELES FIELD DIVISION will also contact the U. S. District Attorney relative to his suggestions as to prosecution in the federal courts.

**BEST COPY AVAILABLE**

THE WARREN PLATE

the Great  
Art  
of Photography

This is a story of a new firm, a young and promising  
to the points of Hollywood know-how. They have  
they have produced pictures of a sort, and they are anxious to  
make another. The only thing standing in their way is  
nothing to live for money.

The partners are Joe Barnhill (aka. Otto Bark), the  
optimistic one -- who lays claim to the soul of a poet, and his  
formidable Army (aka. Broacho Bark) -- the large and calculating  
one. He is a busy man, his nose is in the office of the  
Square Deal Pictures Corporation and his mind, the secretaries.  
is busily engaged in -- but you  
**BUSINESS:** The phone rings.

Mr. Barnhill...  
Hello... Yes, this is the Square Deal Pictures Corporation.  
(Pause)  
Will you hold on. I'll get Mr. Barnes.  
(Hollering after) Hold on, Barnes! Hold on, Barnes!  
Keep you busy, Mr. Barnes! Hold on, Barnes!

Mr. Barnes... Hello... This is Mr. Barnes.  
Hold on, Barnes! Hold on, Barnes!

Mr. Barnes... Hello... Barnes! Barnes!

BEST COPY AVAILABLE

Barry still

CHEM

Barry.

BEST COPY AVAILABLE

(Into telephone)  
Hi, how are you today.  
(Pause)  
I couldn't be ... you know what I mean.  
(Pause)  
Well, I don't think I'd like to you, I mean.

BEST COPY AVAILABLE  
BUSINESS. Before we hang up now remember,

Miss Vicki (Sobbing)  
Can you imagine the guy shooting my boyfriend?

BABEY

Or, Miss Vickie -- run down to the drug store and get me a package  
of cigarettes, will you please?

BEST COPY AVAILABLE

Sure. Give me the money.

BABEY

My wallet's empty -- oh -- I left my money in my other wallet....

BEST COPY AVAILABLE

Sure, you know I got another wallet.

BABEY

Well, I can't buy nothing.

BEST COPY AVAILABLE

My car needs to be washed too.

BEST COPY AVAILABLE

Well, when you miss Vickie so much I'm going to make

BEST COPY AVAILABLE

Well, I'm going to get you a car.

BEST COPY AVAILABLE

RICHIE: Well I have to stop writing or Miss Tamm may get angry.

MISI TAME

And while we're on the subject of anger, what about Mr. Pitt?

CAMP

I'll give you a short talk afterwards.

KISS TAME

I don't want any part of your business. I'm going to see the last one --.

CAMP

You probably took it to the wrong place.

MISS TAME

I took it to your back.

CAMP

That's certainly the wrong place.

BUSINESS: Business sounds.

CAMP (continues)

Either there's a bee in this office or there's a killer out there.

FATIGUE

Kiss Tame: You think there's a killer out there?

BUSINESS: Office free from.

CAMP

It's not a fact -- you can't prove it, but I think so.

FATIGUE

Business: Listen, I've got a good idea how to catch a killer if he's out there. Let me go home and get my gun.

CAMP: You can't catch the killer gun.

too, Garbo would be happy to lend me Garbo.

BARAVELLI

And look at "Little Women" with Katherine Hepburn.

CITY

(With great sarcasm)

Baron! Get Katherine Hepburn too. We stage it Garbo!

BARAVELLI

What a team! We'll see get to star in it -- See about Marlene Dietrich! -- She just made a costume picture --

CITY

We'll see her, too. Dietrich and Garbo will work great together. Now if we can find a part for Shirley Temple, we're all set.

BARAVELLI

(Slightly pleased with himself)

I'm a fast worker, eh, bossy! Look how quick I got Dietrich, Garbo, and Shirley Temple in one big picture --. The trouble, George, with you is you've got no idea.

CITY

The trouble with you, Baravelli is you've got no money -- and that goes for both of us.

BARAVELLI

Don't worry me about that. A good artist never worries about money. Let's get back to this costume picture.

CITY

Let's get back to the money. You've got a lot of strength to cash -- the Baroness!

BARAKA

That's up to you. I'll sign the pictures, I suppose the Baroness.

CITY

Baron! Good pictures. I didn't see those ones I showed you to this place.

BARAVELLI

Well, I think they're the best pictures I have.

It's just like the time when you had an African  
woman in a street car in the background. See, there  
was a woman in a street car.

KIDS TINNE

That's an - always something like - and I like to look at them.

It really does make me feel different. That was for the third  
one, and it was the last one all the rest have been like.

EDWARD GOREY: Eyes and faces.

KARATE LI

What is it now, Miss Tinne?

KIDS TINNE

There's a funny-looking object out here that we'll see the head  
of Edward Gorey.

DON

He is he?

KIDS TINNE

Says his name's Program.

KARATE LI

(Introducing)  
Program. Tell him he must have made a mistake. There's only  
meant Program.

KIDS TINNE

(Insisting)  
He insists his name is Program.

DON!

I had a cousin named Program and that wasn't his name, either.  
Tell him he must be a credit to. Tell him we're out.

KIDS TINNE

It's right, I tell you. But don't tell it to him. Don't tell him  
the name of an African woman in a street car.

DON!

He's got to leave. Get rid of him now.

KIDS TINNE

He's got to leave. He's got to leave.

... but Big head plays a number of other parts in the picture.

Mr. Weston is now back from medical treatment.

The two partners and Bergmuller and Gramp have discovered that they can't pay their rent and they are about to be evicted. They have been offered \$1000.00 a month by a man named Mr. F. C. Tamm, who has a studio in Hollywood, and his daughter she wanted to get into the motion picture business. The daughter is due to the partner, the son will be in charge of the studio, and Bergmuller and Gramp are to receive \$1000.00 a month. Unfortunately, Mr. Tamm's pictures are believed to be the best in the country and he is going to spend all his money on them. He will have to give up the motion pictures. He will never find out that that is a full-time job.

\$1000.00 a month has already been spent. Something is set to go on the great pictures they are going to make except the test, sets, story and costumes.

The opening of a new garage in the office of the Vice President, Mr. Leo G. Correllie Gramp's friend, in addition to Gramp, are Bergmuller, and Miss Nettie Chapman. At the opening of this garage, the two partners have stopped fighting and are once again friends.

COPY

It is reported that the story is all written and the first part of it is being played, but a picture of it hasn't been made yet. (The pictures are to be released)

This was the third race at Oaklawn ... that ... went home with the purse to the first road. Well, she certainly won her race home.

It is reported that the horse is still with the owner.

LEAVELL

If any interest you to know that I am not at Falling Page.

GOOD

Now you didn't need the sarcasm, Mr. Page.

GOOD

The Estate, and refering to Mr. Tolson.

GOOD

Not going to be at Falling Page for this picture and don't be  
you are not to his business.

GOOD

It's going to be awfully hard to cast a Napoleon. It'll have to  
and probably about six layers high, with stiff, set areas between  
the layers.

GOOD

I think we'd better get the Casting Director up here and find out  
who he thinks should play Napoleon.

(He picks up telephone)  
There's the Casting Director, Miss Tolson.

GOOD

GOOD

GOOD

Thank you.

Good-bye Mr. to Cross.

Good-bye, and I hope to hear from you again.

GOOD

RECORDED

Mr. John G. Edwards, Inc., 1000 Madison Avenue, New York.

**THE PROGRAM**

Mr. Edwards said, "I am writing you that  
I have no objection to your using my name  
in your program."

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in your program."

(Continued)

You can hear the story as long as you're going to play the principal  
role. Of course, I do want to apologize for not telling you the  
story until after the pictures started. ... If the beginning of the  
story, everything is bad -

DEAN

DEAN

DEAN - Now it was Captain Paul at home.

MELVILLE

You see, that's a new idea I got - the pictures speed up and the  
first thing we show is the finished.

DEAN

DEAN - That is that if anyone has any objection to it they can leave  
the room.

MELVILLE

(continuing) Starting that  
after the opening credits, thousands of voices are heard screaming  
and bellowing.

DEAN

DEAN - I think they would be the audience asking for their money  
back. So - on second thought, our pictures won't have any audience.

MELVILLE

DEAN - A kind of part appears for the audience -

DEAN

DEAN - I think that's the best way to do it. I don't know if it is possible.

MELVILLE

So now, like I said, the problem we've got now is to keep up  
the mystery in the story so that when Tapiovaara is exiled, it's  
still some little surprise.

MR. MARVELL

Oh, anything more than Tapiovaara was exiled.

CHEK

Did you hear it, Tapiovaara?

MARVELL

We sure. But like that happens before they sent him away to that  
Jailor, or afterwards? No, I get it! Ideal! If we're going to have  
any trouble meeting Tapiovaara, why not bring him out of the picture  
and just use Tapiovaara!

CHEK

We don't need them both living, because we're going to have a  
blinding like ours in the picture —

KISS PHONIX

But Tapiovaara and Tapiovaarta were identical.

MARVELL

You're right. I've heard my they were to identical you couldn't  
tell them apart.

CHEK

That's right. The only way you could tell them apart was that  
Tapiovaara had a Moustache on his mother's arm.

MARVELL

If you wanted to tell the apart you had to look at Tapiovaara's  
mother's arm and if there was a Moustache on it —

CHEK

Well, we just don't care.

MARVELL

Well, we say all about Tapiovaara would be good, and just like  
you said, all the people are, and what we do about him  
isn't important, but he's still real. The Tapiovaara, and he  
isn't real, he's still real.

about the story, so we have to do it again. It's the same  
old story.

Let me think. Well how I thought about it, and here goes. We  
don't want to repeat it.

**DR. REED**

It's a good idea.  
It's going to be great. Let me tell you what you have the right  
story.

That's right.

**SARAH**

It's a good story. There's got to be a beginning and the still makes Rapalene  
sound. If everybody knows the story of Rapalene, why can't we do a  
different Rapalene story.

**COPY**

You know like Romeo?

**SARAH**

That's right.

**COPY**

Dr. You can't do that. They didn't have time in Rapalene's time.

**BALWELL**

Well, I think if we played Rapalene in the 18th century instead of  
the 19th it would be much better. But, ~~REED~~ to keep your name  
to Dr. Let's produce a picture without a story.

**COPY**

You know all the actors just hustling then the audience can  
see they know they made and you'll get lost while the actors  
are just hustling.

**SARAH**

It's a good idea of hustling them. But I think it's better  
if the actors act like they're playing a part.

I know what, but will keep at the information. I don't want to talk  
to her.

PAGE ONE

DESTROY IF AVAILABLE

**STORY AND MUSIC  
OF HOLLYWOOD.**

A Radio Serial Comedy  
by  
**CARROLL AND GARRETT SCHAFF**

The Shelton Apartments  
1734 N. Wilcox  
Hollywood, Calif.

Phone 3141

They want me to keep quiet about it  
so that nothing will get them or Lewy Dibble. In the past  
they have made pictures of a sort, and they are anxious to make  
more now. The only thing stopping them is that they have  
nothing to say for myself.

Now get home see Mr. Dibble, or represent the boys claim to  
the end of it entirely, and Mr. Dibble, the boys no doubt do  
that. He is a business man, without any business, the scene is  
the office of the Square Deal Pictures Corporation, and Mr.  
Dibble, their secretary, to briefly expect in - buy lists &  
PICTURES! The phone rings.

KISS TITTLE

Dibble - you - this is the Square Deal Pictures Corporation  
Please  
I'll see if he's in. Who's calling please? Just a moment.  
(Walking rather rapidly toward the inner office)

Are you in, Mr. Dibble? It's the Hollywood Collection Agency.

DIBBLE

That's a question! I should be in to the Hollywood Collection  
Agency.

KISS TITTLE

Mr. Dibble (not the (Phone) Not a moment, I'll see.  
Are you in, Mr. Dibble?

DIBBLE

KISS TITTLE

DIBBLE